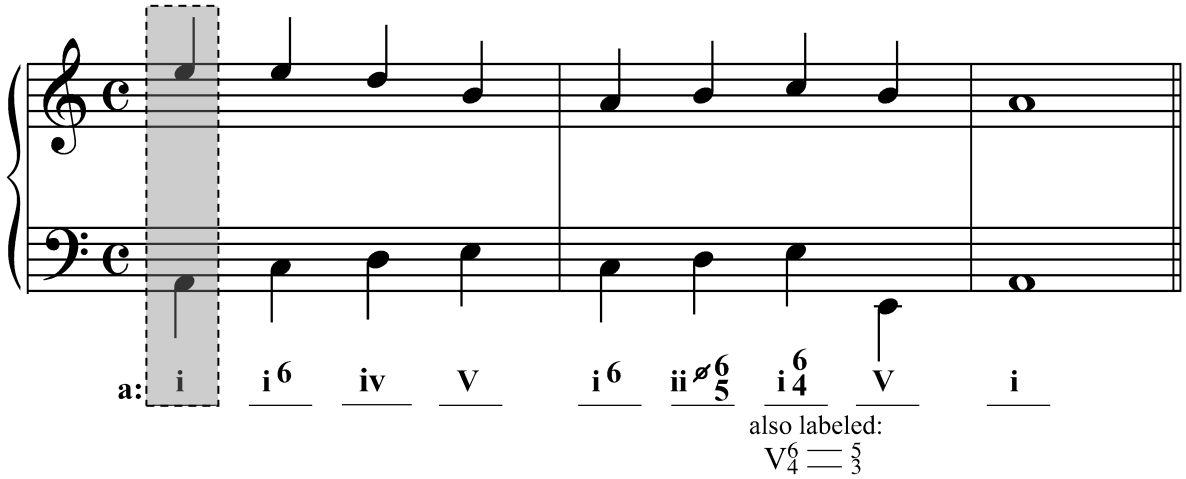
AP® MUSIC THEORY
2011 SCORING GUIDELINES

Question 3



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Accept "ii" (or "II") as a correct Roman numeral even without a half-diminished symbol.

E. The cadential six-four may be correctly notated as shown in the key above. Also, give full credit for the labels "Cad $\frac{6}{4}$" or "C $\frac{6}{4}$" for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex.→	6/V4	5/3	6/V4		V	V7	6/V4	I	6/I4	IV	V	V	V	—	6/V4	6/V4
Pts.→	1	1	1	1	½	½	0	0	1	0	½	1	½	1	1	½

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— Score for blank or irrelevant responses.

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Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

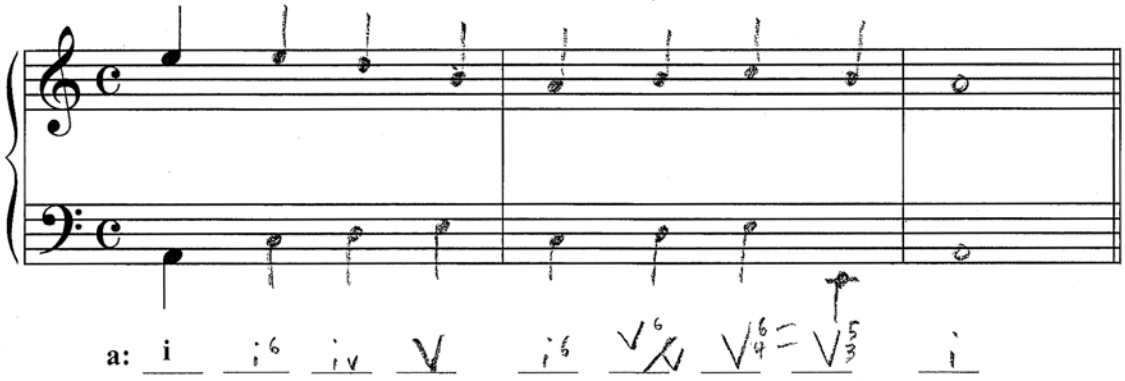
(a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.

(b) On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

(c) Make sure to align your notes with the blanks provided.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.



The progression for **Question 3** will now be played a second time.

The progression for **Question 3** will now be played a third time.

The progression for **Question 3** will now be played a final time.

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Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

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Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.

The progression for **Question 3** will now be played a second time.

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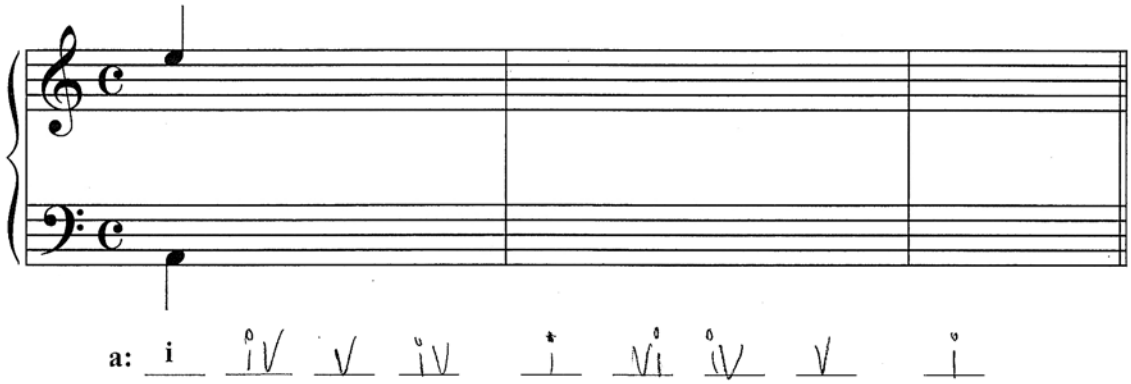

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AP® MUSIC THEORY
2011 SCORING COMMENTARY

Question 3

Overview

The intent of this question was to test students' ability to:

- demonstrate a knowledge of common chord progressions;
- notate the outer voices from a four-part excerpt;
- demonstrate a knowledge of the interaction between the chord progression and the line;
- demonstrate understanding of standard cadences; and
- hear and properly label the outer voices and Roman numerals of the cadential six-four chord.

Sample: 3A
Score: 23

This represents a very good response. All of the soprano and bass pitches are notated correctly and received 16 points. The Roman numeral analysis is correct for seven of the chords. The analysis for chord six is incorrect, resulting in a score of 7 for the Roman numerals. (Soprano: 8; Bass: 8; Roman numerals: 7; Total = 23)

Sample: 3B
Score: 11

This represents a fair response. All eight of the soprano pitches are notated correctly (8 points), but only one of the bass notes is correct (1 point). The Roman numeral analysis is correct for chords eight and nine (2 points). (Soprano: 8; Bass: 1; Roman numerals: 2; Total = 11)

Sample: 3C
Score: 3

This represents a poor response. Because the staves are blank, no credit was awarded for the soprano or bass pitches. The Roman numeral analysis is correct for chords eight and nine (2 points). The Roman numeral is correct for chord five, but the Arabic figure is missing, so ½ point was awarded for that chord's analysis. (Soprano: 0; Bass: 0; Roman numerals: 2½; Total = 2½, rounded up to 3)

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